

PRECIOUS MOMENTS™

\$6.00
Precious Moments
Window Series
Blessed Are the
Poor in Spirit
PMW-1



DESIGNS BY
Gloria & Pat



Proudly
Presents



About the Windows--

One of the highlights of building the Precious Moments Chapel was watching each window being put into place. When they were all installed, it seemed as if the Chapel was suddenly filled with jewels. Yet it was the message of the verses they portray that served as the inspiration for Sam's poem on the back cover of this book.

The Chapel is located in Carthage, Missouri, and offers a quiet place for inspiration and prayer for everyone, regardless of their religious persuasion. For more information about the Chapel call 1-800-543-7975.

Color Comparison Chart

The following are close shade substitutions but are not exact matches. A dash (--) indicates that an appropriate match is not available.

DMC	Anchor	DMC	Anchor	DMC	Anchor
Ecu	387	550	101	907	255
304	1006	597	-	919	340
310	403	598	167	920	1004
318	399	704	-	921	338
321	47	720	326	922	1003
333	119	738	372	962	40
341	117	739	885	3047	-
347	1025	746	275	3364	-
415	398	758	868	3727	1016
433	310	772	260	3747	120
435	1046	783	307	3756	1037
436	1045	797	132	3777	1015
437	362	826	161	3787	393
503	875	904	-	3799	236
504	1042	905	258		

Photography by Michelle Carson Brown.

First Printing

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Compilation and Instructions © 1992 Designs by Gloria & Pat, Inc.

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About the Artist:

Samuel Butcher is the originator of the Precious Moments™ figures. His art has been recreated in porcelain collectibles as well as many counted cross stitch designs such as this one. Sam is the father of seven children, who can be seen again and again in his art. In 1975 he began to draw "messages of love" for family and friends, to share their joys and sorrows, and lend comfort and encouragement through his visual ministry.

"I feel very definitely that my calling is basically to be a missionary, to share the work of God with people, but to do it visually."

Referring to Pat Carson and Gloria Steele, the creators of Designs by Gloria & Pat, Inc., Mr. Butcher says "I am very grateful for what Gloria and Pat have done for the industry of counted cross stitch. These ladies were able to take my original work and translate it into a product that others could create for themselves. Only the Lord knows the precious moments that have been spent by countless individuals who have lovingly created a Precious Moments™ cross stitch as a result of the insight and ability of these two most gracious women.

Special Notes:

- 1 - Read special notes and instructions on page 3.
- 2 - See "How to Prepare Your Finished Needlework for Framing" on page 8.
- 3 - Our model was stitched on 28 ct. Bone Jobelan. 14 ct. Bone Aida from Wichelt Imports, Inc., may be substituted.
- 4 - You will need extra skeins of the following colors:

321, 2 skeins	920, 3 skeins
310, 2 skeins	1 skein only of all others

Retail Shopowners Information:

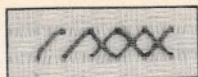
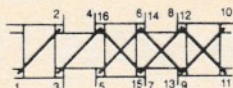
28 ct. Bone Jobelan.....Wichelt Imports, Inc.
Floss.....The DMC Corporation
Marlitt.....Zweigart® Distributors

The contents of this book have been prepared and presented in good faith, with every effort to be accurate. However, the possibility of human error, printing mistakes or the variation of individual stitching does exist, and we regret that we cannot be responsible for this.

CROSS STITCH INSTRUCTIONS

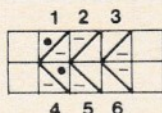
FULL CROSS STITCH

Be sure that all your stitches lay in the same direction. Bottom stitches in one direction and top stitches in the opposite direction. We work our stitches from the bottom left-hand corner to the top right-hand corner, then return in the opposite direction.



1/4 STITCH

How to recognize 1/4 stitches on your chart:



How 1/4 stitches look on fabric:



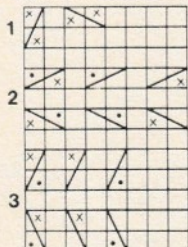
Helpful Hints

1. Stitch from corner to center using color indicated by symbol.
2. Backstitch last in color given in instructions.

Special Note: If there are NO backstitch instructions given, stitch the backstitch line in the color most predominant in that area of design.

3/4 STITCH

How to recognize 3/4 stitches on your chart: How 3/4 stitches look on fabric:



Helpful Hints

1. When a backstitch line crosses 2 squares vertically or horizontally and the symbols are the same on either side of the backstitch, this will indicate that these are full cross stitches (as shown in illustration #1). Backstitch last in color given in instructions.
2. If the symbols are different on either side of the backstitch, this will indicate that 3/4 stitches should be used in the color indicated by the symbol on either side of the backstitch (as shown in illustration #2 and #3). Backstitch last in color given in instructions.

SYMBOL WITH BACKSTITCH

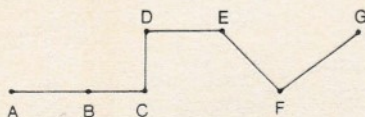
When there is backstitch over one square and the symbol is the same on either side of the backstitch, make a full cross stitch in that square. Backstitch last in color given in instructions.



BACKSTITCHING INSTRUCTIONS

Backstitching (BS) is a part of some designs—also used for lettering. The purpose of the backstitch is to form a continuous line with each stitch touching. It may travel in any direction.

up at B--down at A
up at C--down at B
up at D--down at C
up at E--down at D
up at F--down at E
up at G--down at F



YOU WILL LOVE WORKING ON LINEN! In the natural progression of cross stitching, you may have begun on an evenweave cotton fabric where one "square" on the cloth equalled one stitch. A first project may have been a tiny flower or heart. Next, most stitchers experience a period in which sayings are popular, each done with a particular person in mind. Then, we go on to projects both useful and beautiful; pillows, clothing accents, birth and wedding samplers, etc.

Then--LINEN! This is the stuff heirlooms are made of. Linen is durable; it has a strength that will outlast cotton. It allows greater flexibility of design. It launders and becomes more beautiful each time. And it is the best; elegant and traditional.

TIPS FOR STITCHING ON LINEN

RAVELING

Use one strand of a light color to whip the edges of the fabric to prevent raveling.

HOOPLESS STITCHING

Cross Stitch on linen does not require an embroidery hoop. Instead, the hand is held in a relaxed position with the thumb and forefinger grasping the cloth and the little finger anchoring it (see fig. 1). On a tiny piece of fabric, it may be necessary to anchor with the ring finger. However, do not sew with the fabric wrapped over one finger--this may distort the stitches.



Fig. 1

KNOTLESS WASTE KNOT

Start with a knotless waste knot. This means to leave the tail of the thread on top of the fabric, up and out of the way (as in fig. 2). When the thread is finished, work it under stitches on the back, either in the direction of the stitches or vertically. Then rethread the original tail and work it under stitches on the back in the same way.



Fig. 2

THE FIRST STITCH

The first stitch and all subsequent regular stitches should begin at a VERTICAL thread. Why? The vertical threads (shown as shaded in fig. 3) act as little goal posts holding up the understitch. At the intersection where the vertical thread lays on top of the horizontal thread, start at the lower left hole. Starting at a vertical thread acts as an early warning system, also. Should a regular stitch suddenly begin at a horizontal thread, it is a sign that threads have been counted incorrectly.



Fig. 3

SEWING MOTION

A sewing stitch, one scooping movement in and out, is used with linen (see fig. 4). Stitches should be neither loose and sloppy nor so tight that the spaces between the linen threads are enlarged. If light can be seen across the top of a row of stitches, the tension is too tight. Correct tension results in flat stitches that do not distort the background weave.



Fig. 4

Do the bottom stitches first, then cross back (see fig. 5). The reverse side will be vertical lines, as in fig. 6.

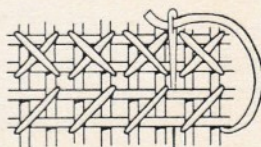


Fig. 5

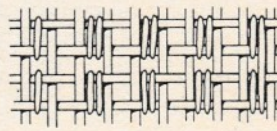


Fig. 6

180 DEGREES

It is very helpful sometimes to turn your work upside down (180 degrees), turning the chart as well, but never turn the work only halfway around (90 degrees). This causes the direction of the top stitch to change, disrupting the texture of the finished piece.

LAUNDERING

Laundry your needlework only if it has become soiled. If it is clean, lay it face down on a terry cloth towel on the ironing board and wet it with a sprayer or a damp cloth, then iron dry. This allows the linen to shrink slightly, making the stitches stand up beautifully. If soap is required, hand wash with mild soap in cold water. Rinse thoroughly, handling the fabric gently; roll it in a towel and gently squeeze out excess moisture, then iron dry face down on a terry cloth towel.

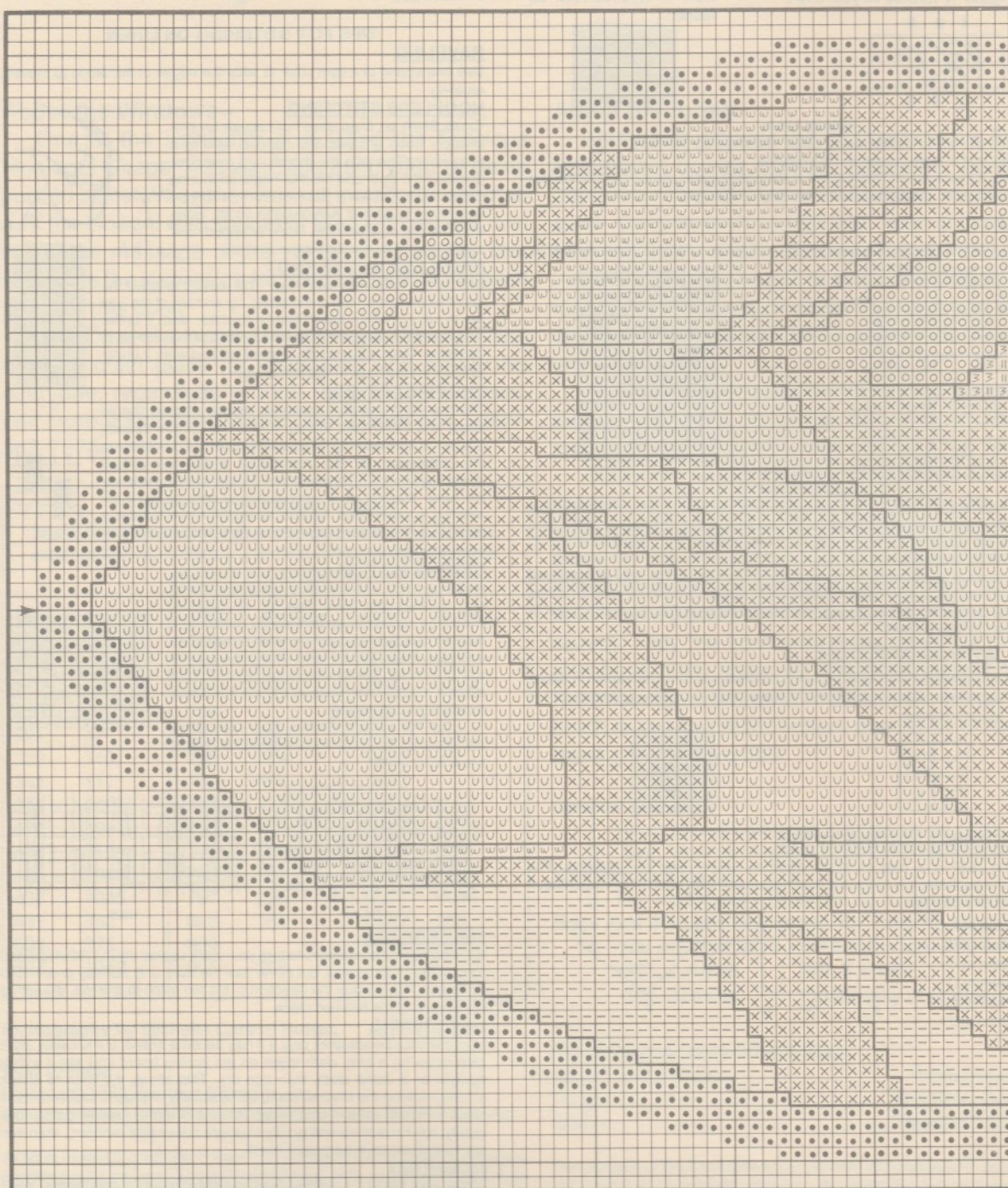
MOUNTING

Mount your finished needlework as you would mount cotton fabrics. You'll discover, as you explore the world of linen stitching, that linen is extremely versatile and can be finished in a variety of ways other than framing.

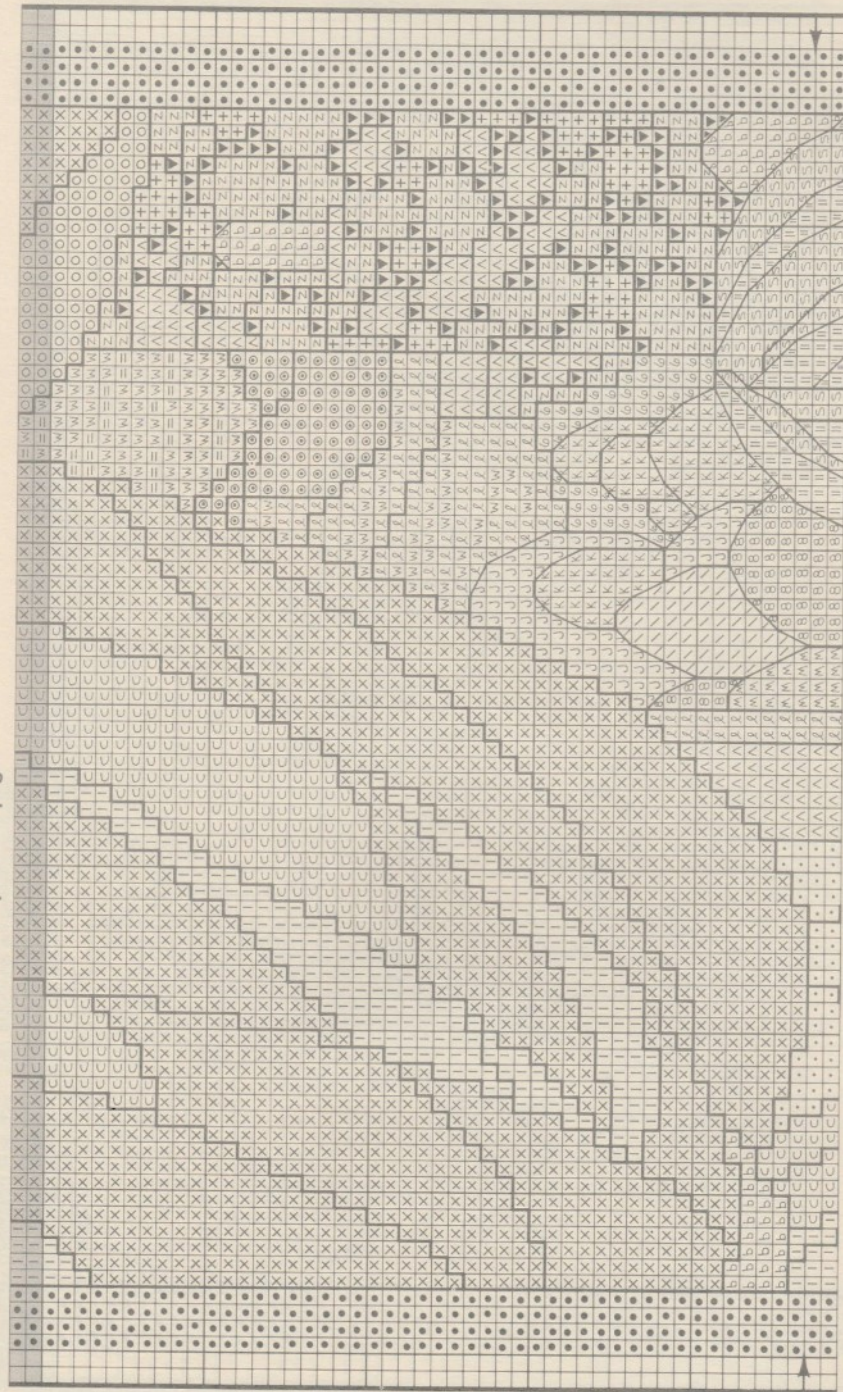
Color

DMC

I 962	Dusty Rose - Med.
L 720	Orange Spice - Dk.
/ 746	Off White
3 3047	Yellow Beige - Lt.
H 676	Old Gold - Vy. Lt.
> 347	Salmon - Vy. Dk.
- 758	Terra Cotta - Vy. Lt.
N 3777	Terra Cotta - Vy. Dk.
X 321	Christmas Red
C 304	Christmas Red - Med.
T 550	Violet - Vy. Dk.
ℓ 3747	Blue Violet - Vy. Lt.
W 341	Blue Violet - Lt.
E 333	Blue Violet - Vy. Dk.
= 3727	Antique Mauve - Lt.
• 783	Topaz - Med.
▽ Ecru	
→ 3787	Brown Grey - Dk.
○ 739	Tan - Ultra Vy. Lt.
◁ 738	Tan - Vy. Lt.
∧ 437	Tan - Lt.
Z 436	Tan
+ 435	Brown - Vy. Lt.
▼ 433	Brown - Med.
△ 922	Copper - Lt.
◊ 921	Copper
● 920	Copper - Med.
■ 919	Red Copper
b 907	Parrot Green - Lt.
K 905	Parrot Green - Dk.
J 904	Parrot Green - Vy. Dk.
M 704	Chartreuse - Bright
8 772	Yellow Green - Vy. Lt.
3364	Pine Green
6 504	Blue Green - Lt.
/ 503	Blue Green - Med.
n 598	Turquoise - Lt.
P 597	Turquoise
3756	Baby Blue - Ultra Vy. Lt.
V 826	Blue - Med.
O 797	Royal Blue
II 415	Pearl Grey
S 318	Steel Grey - Lt.
▲ 3799	Pewter Grey - Vy. Dk.
310	Black
Marlitt	
Color	
800	White



Shaded area indicates last two rows stitched on previous page.



234

Design Area

Hardanger
Aida 18
Aida 14
Linen 28

Size to Cut Fabric

11 x 3-5/8
13-3/8 x 4-1/2
17-1/8 x 5-3/4
17-1/8 x 5-3/4
17 x 10
20 x 11
24 x 12
24 x 12

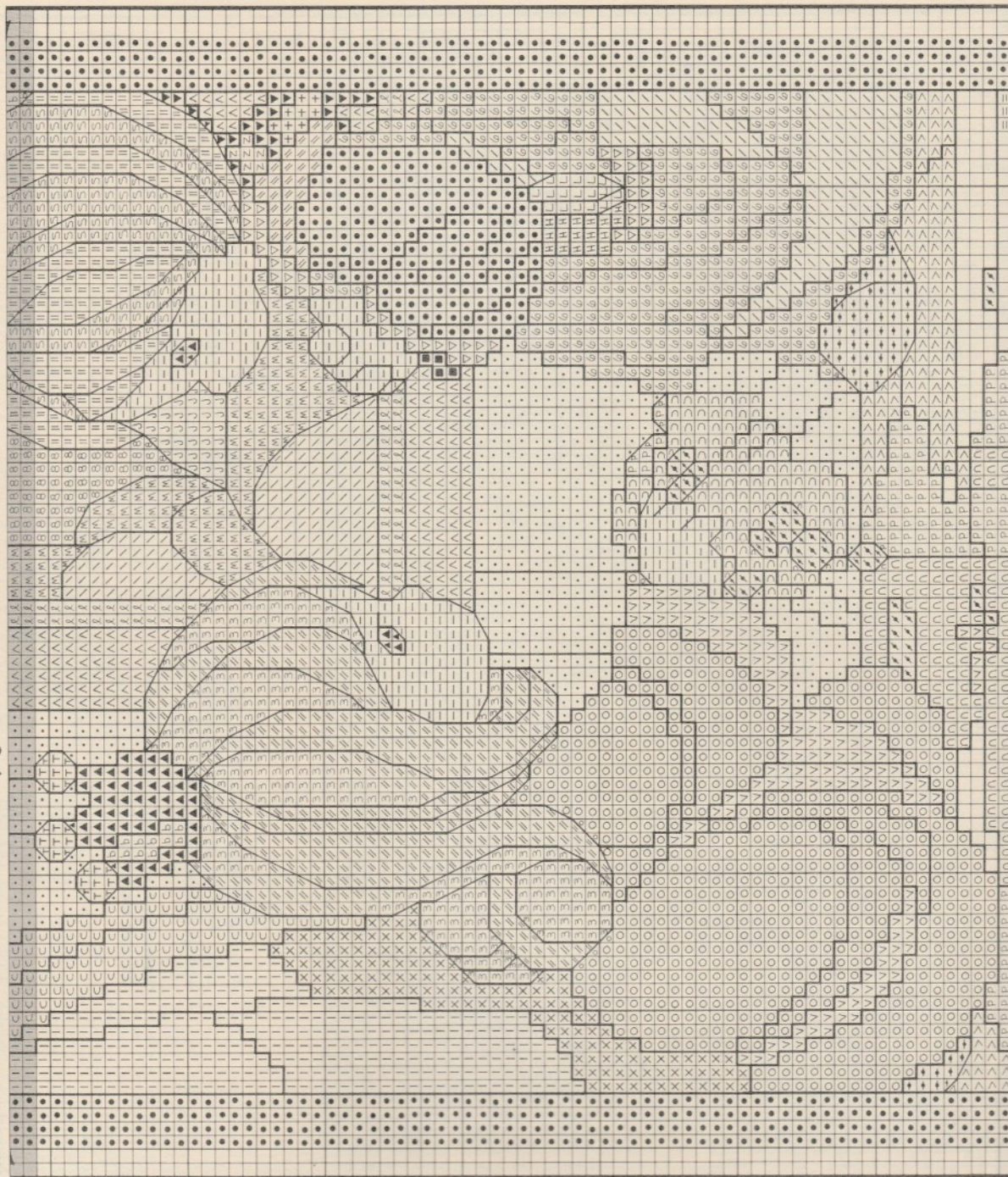
Note: Use 1 strand of Marlett for cross stitch. Run Marlett through dampened sponge to help it lie more smoothly.

Backstitch on floor in 3727.
All other backstitch in 310.

Color

I 962	Dusty Rose - Med.
L 720	Orange Spice - Dk.
/ 746	Off White
3 3047	Yellow Beige - Lt.
H 676	Old Gold - Vy. Lt.
> 347	Salmon - Vy. Dk.
- 758	Terra Cotta - Vy. Lt.
N 3777	Terra Cotta - Vy. Dk.
X 321	Christmas Red
C 304	Christmas Red - Med.
T 550	Violet - Vy. Dk.
λ 3747	Blue Violet - Vy. Lt.
W 341	Blue Violet - Lt.
E 333	Blue Violet - Vy. Dk.
= 3727	Antique Mauve - Lt.
783	Topaz - Med.
∇ Ecru	
+ 3787	Brown Grey - Dk.
739	Tan - Ultra Vy. Lt.
738	Tan - Vy. Lt.
437	Tan - Lt.
Z 436	Tan
+ 435	Brown - Vy. Lt.
433	Brown - Med.
922	Copper - Lt.
921	Copper
920	Copper - Med.
919	Red Copper
907	Parrot Green - Lt.
K 905	Parrot Green - Dk.
J 904	Parrot Green - Vy. Dk.
M 704	Chartreuse - Bright
772	Yellow Green - Vy. Lt.
B 3364	Pine Green
504	Blue Green - Lt.
/ 503	Blue Green - Med.
598	Turquoise - Lt.
597	Turquoise
3756	Baby Blue - Ultra Vy. Lt.
826	Blue - Med.
0 797	Royal Blue
415	Pearl Grey
S 318	Steel Grey - Lt.
3799	Pewter Grey - Vy. Dk.
310	Black
Marlett	Color
800	White

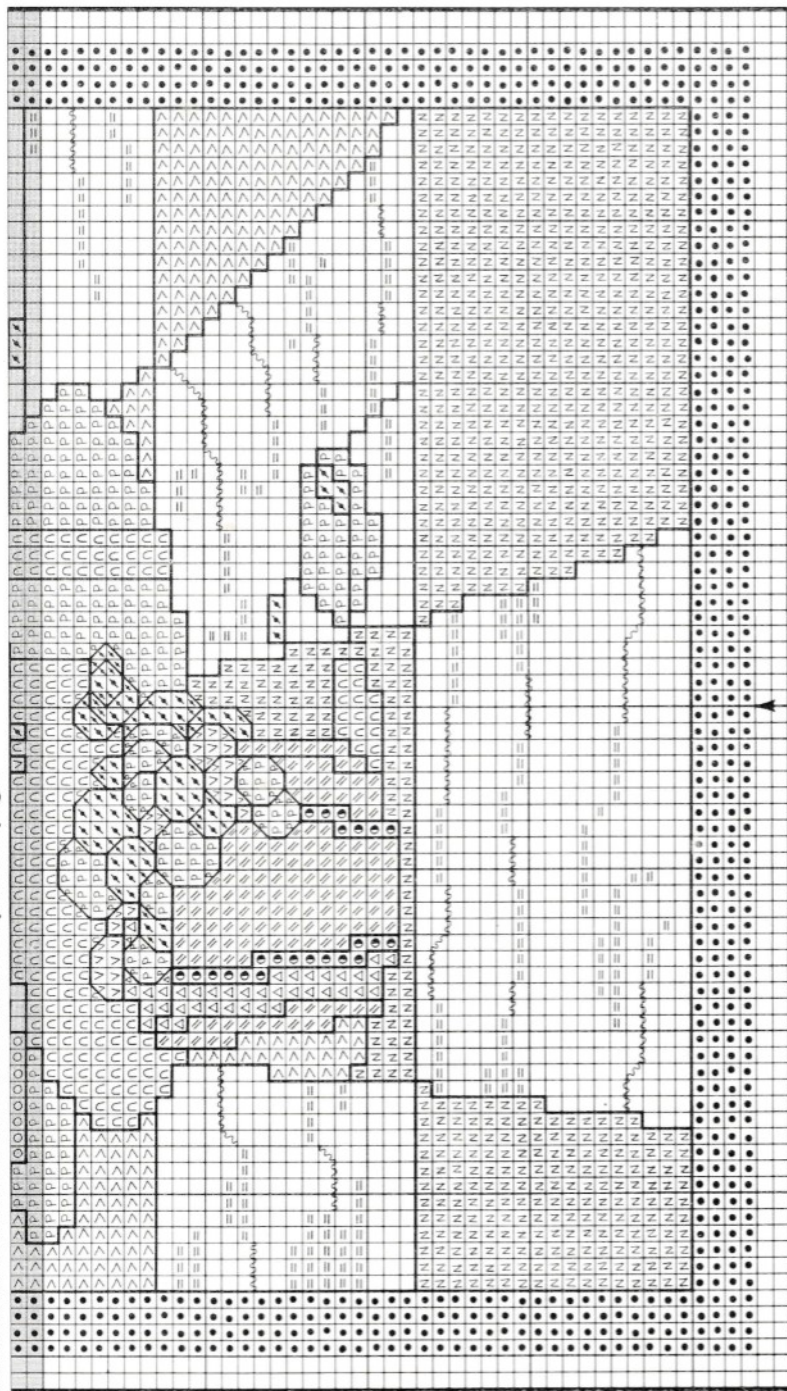
Shaded area indicates last two rows stitched on page 5.



Color

- I 962 Dusty Rose - Med.
- L 720 Orange Spice - Dk.
- 746 Off White
- 3047 Yellow Beige - Lt.
- H 676 Old Gold - Vy. Lt.
- 347 Salmon - Vy. Dk.
- 758 Terra Cotta - Vy. Lt.
- N 3777 Terra Cotta - Vy. Dk.
- X 321 Christmas Red
- C 304 Christmas Red - Med.
- T 550 Violet - Vy. Dk.
- 2 3747 Blue Violet - Vy. Lt.
- W 341 Blue Violet - Lt.
- E 333 Blue Violet - Vy. Dk.
- 3727 Antique Mauve - Lt.
- 783 Topaz - Med.
- V Ecru
- + 3787 Brown Grey - Dk.
- 739 Tan - Ultra Vy. Lt.
- 738 Tan - Vy. Lt.
- 437 Tan - Lt.
- Z 436 Tan
- + 435 Brown - Vy. Lt.
- 433 Brown - Med.
- 922 Copper - Lt.
- 921 Copper
- 920 Copper - Med.
- 919 Red Copper
- b 907 Parrot Green - Lt.
- K 905 Parrot Green - Dk.
- J 904 Parrot Green - Vy. Dk.
- M 704 Chartreuse - Bright
- 772 Yellow Green - Vy. Lt.
- 8 3364 Pine Green
- 6 504 Blue Green - Lt.
- 503 Blue Green - Med.
- 598 Turquoise - Lt.
- p 597 Turquoise
- 3756 Baby Blue - Ultra Vy. Lt.
- V 826 Blue - Med.
- O 797 Royal Blue
- II 415 Pearl Grey
- S 318 Steel Grey - Lt.
- 3799 Pewter Grey - Vy. Dk.
- 310 Black
- Marlitt
- 800 Color White

Shaded area indicates last two rows stitched on previous page.



234

Design Area	Size to Cut Fabric
Hardanger	11 x 3-5/8
Aida 18	13-3/8 x 4-1/2
Aida 14	17-1/8 x 5-3/4
Linen 28	17-1/8 x 5-3/4

Note: Use 1 strand of Marlett for cross stitch. Run Marlett through dampened sponge to help it lie more smoothly.

Backstitch on floor in 3727.
All other backstitch in 310.

Color

I 962	Dusty Rose - Med.
L 720	Orange Spice - Dk.
// 746	Off White
3 3047	Yellow Beige - Lt.
H 676	Old Gold - Vy. Lt.
> 347	Salmon - Vy. Dk.
- 758	Terra Cotta - Vy. Lt.
N 3777	Terra Cotta - Vy. Dk.
X 321	Christmas Red
C 304	Christmas Red - Med.
T 550	Violet - Vy. Dk.
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= 3727	Antique Mauve - Lt.
• 783	Topaz - Med.
V Ecu	Ecu
+ 3787	Brown Grey - Dk.
o 739	Tan - Ultra Vy. Lt.
◇ 738	Tan - Vy. Lt.
△ 437	Tan - Lt.
z 436	Tan
+ 435	Brown - Vy. Lt.
▼ 433	Brown - Med.
△ 922	Copper - Lt.
o 921	Copper
● 920	Copper - Med.
■ 919	Red Copper
b 907	Parrot Green - Lt.
K 905	Parrot Green - Dk.
J 904	Parrot Green - Vy. Dk.
M 704	Chartreuse - Bright
∖ 772	Yellow Green - Vy. Lt.
8 3364	Pine Green
6 504	Blue Green - Lt.
/ 503	Blue Green - Med.
∩ 598	Turquoise - Lt.
P 597	Turquoise
▷ 3756	Baby Blue - Ultra Vy. Lt.
▷ 826	Blue - Med.
O 797	Royal Blue
∥ 415	Pearl Grey
S 318	Steel Grey - Lt.
▲ 3799	Pewter Grey - Vy. Dk.
310	Black
300	Marlett

HOW TO PREPARE YOUR FINISHED NEEDLEWORK FOR FRAMING

You can reduce framing costs and know that your fine needlework is properly finished by mounting it yourself. All you need is mat board, straight pins, strong sewing thread on a spool and a sharp needle.

Launder Your Finished Project

Soak your project in cold water for 15 minutes to reduce the acid in the fabric and thread. Add a gentle hand-washables soap only if your project has become soiled, and rinse very thoroughly. If your colors run, don't panic, just keep the project in the water as long as necessary for the excess dye to disappear. Change the water from time to time.

Remove the project from the water and lay it on a towel. Gently press with your fingers to remove the excess moisture. Lay the project face down on a soft towel on the ironing board and cover it with a piece of thin cotton fabric, such as a pillow case or handkerchief. Iron it dry with a medium hot dry iron.

Position the Needlework on the Mounting Board

For mounting white or ivory fabrics, use a piece of medium weight mat board that is white on one side. Colored fabrics look best on a color that matches the fabric. Your mounting board should measure slightly less than your frame size. Acid free board is best.

Center the needlework on the mounting board. Place straight pins around the edge of the board, through the fabric, following the linen weave (Fig. 1). Try not to stretch the fabric as you work, but make it lie snug against the board. Some stretching is unavoidable.

Check to see if the design is still centered. Make necessary adjustments.

Miter the Corners

Turn the project face down and miter the corners as shown in Figs 2-4.

Stitch the corners with strong sewing thread (Figs. 6-7). Start with a small knot. End the thread with a loop knot (Fig. 5).

Lace the Margins on the Back Side

Lace the margins together on the back as follows: thread the needle with strong sewing thread but do not cut the thread from the spool. Begin lacing the top to the bottom, spacing your stitches

every 1/2 inch, and pulling more thread from the spool as needed (Fig. 8). Knot the end when you have laced all the way over. Pull the lacing stitches taut from the knotted end to the first stitch and knot the thread.

Repeat, working from side margin to side margin. Remove the pins and carry your mounted needlework to the framer to have the frame, backing and hanger added.

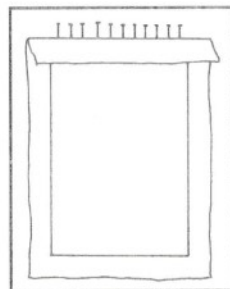


Fig. 1

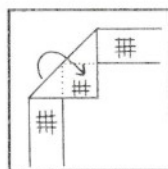


Fig. 2

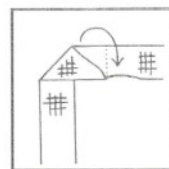


Fig. 3

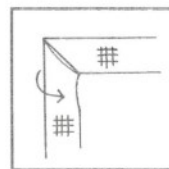


Fig. 4

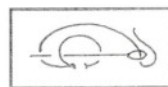


Fig. 5

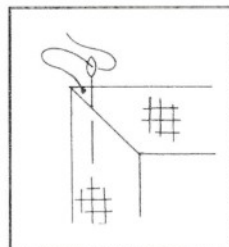


Fig. 6

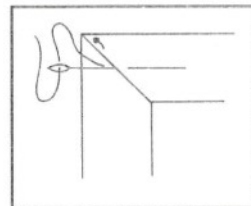


Fig. 7

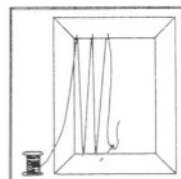


Fig. 8



THE BEATITUDES OF CHRIST

Blessed are the humble,
With a servant's heart, because
They will always be honored
By our Father up above.

Blessed are the meek
For their inheritance shall be
An earth that's filled with loveliness
In everything they see.

Blessed are the ones who hunger
For God's righteousness,
For they shall have a fruitful life
Of peace and happiness.

Blessed are the merciful
Who share the gift of love,
For they shall be rewarded
By the Father up above.

Blessed are the pure in heart
God's word, we're told,
That they will always see the Lord
In all that they behold.

Blessed are the ones who mourn
For they shall truly find
That God will always comfort them
Until the end of time.

Blessed are the peacemakers
Who always try to mend
Misunderstandings that occur
Between the best of friends.

---Sam Butcher

Because You Count™... We Care About Quality

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